

BIANCA

B I A N C A

An Opera In One Act

Founded on the comedy:
THE MISTRESS OF THE INN

By Carlo Goldoni

Libretto by
GRANT STEWART

Music by
HENRY HADLEY

Price, \$4.00 Net

HAROLD FLAMMER
INCORPORATED

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by
WILLIAM WADE HINSHAW

Characters

BIANCA.....Soprano
IL CAVALIERE DEL RUGGIO..... Bass
IL CONTE DELLA TERRAMONTE..... Baritone
IL MARCHESE D'AMALFI..... Tenor
FABRICIO..... Baritone
PIETRO..... Bass
CARLO..... Tenor
CIRO
GIOVANNI } Servants
LUCIA
EMILIA }

TIME: 1670—PLACE: An Inn near Florence

Story of the Opera



IANCA, as mistress of her inn near Florence, has two good patrons, the prosperous Il Conte della Terramonte, and the effeminate Il Marchese d'Amalfi, who are playing dice for a flagon of wine at the inn. Both are rivals for the hand of Bianca who receives a gift from each. Fabricio, her servant and faithful admirer, announces the arrival of Il Cavaliere del Ruggio, a well-known woman-hater, who orders Bianca about discourteously to show his contempt for the fair sex. Bianca, however, determines to win over Il Cavaliere and so reminds Fabricio, who resents this treatment, of her father's dying wish—that all guests be treated courteously. Fabricio although jealous never displays that firm determination which Bianca feels to be more of a desired quality than blind obedience. She therefore resents his love-making and drives him off.

Il Cavaliere enters as Bianca is ironing the best linen in the house for his use. He scolds about everything and insists on paying for a glass of wine offered him for the Honor of the House. Bianca pretends to feel offended and awakens his sympathy by feigning to cry because she has burnt herself with a hot iron. Il Cavaliere happens to touch the iron while consoling her and discovers it is cold. Denouncing her for the trick she has played he decides to leave the inn. Il Conte and Il Marchese also prepare to depart because of imaginary grievances. Il Cavaliere, enraged at the fact that Bianca who had accepted presents from Il Conte and Il Marchese has spurned a gift from him, furnishes a pretext to the jealous Il Conte for a quarrel. Hearing the conflict, Bianca tries in vain to stop the duel when Frabricio strikes the swords out of their hands with an ironing board. Bianca is so overwhelmed by the display of Fabricio's bravado that when he says "this inn is like yourself—both need a master", she yields to his embrace. Whereupon all join in and congratulate the pair, praising chivalry and love in a final ensemble.



Bianca

An opera in one act

Founded on the comedy:

"The Mistress of the Inn"

by Carlo Goldoni

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HENRY HADLEY
Op. 80

Introduction
Moderato

Piano

pp Str. (divisi)

Allegretto

p Fl. Cl.

Moderato

espr. *Arm* *p*

Celli *mf*

Allegretto moderato

espr. *pizz.*

rall.

cresc.

a tempo

p

cresc.

mf

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This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is D major (two sharps). The time signature is 4/4.

- System 1:** Features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. A *dim.* (diminuendo) marking is present in the third measure.
- System 2:** Includes a *rall.* (rallentando) marking in the third measure and a *mf* (mezzo-forte) dynamic in the fourth measure. The tempo returns to *a tempo* in the fifth measure.
- System 3:** Continues the melodic and harmonic development with various articulations.
- System 4:** Starts with a *cresc.* (crescendo) marking in the first measure, followed by a *rit.* (ritardando) in the third measure, and returns to *a tempo* in the fourth measure. A *p* (piano) dynamic is marked in the fourth measure.
- System 5:** Features a *f* (forte) dynamic in the third measure and a *rall.* marking in the fourth measure.
- System 6:** Begins with a *p a tempo* marking in the first measure and concludes with a *rall.* marking in the fourth measure, leading to a final double bar line.

At rise of curtain Il Conte and Il Marchese are discovered throwing dice lazily, seated at table, *R. C.*
 Il Conte throws and laughs triumphantly.

Allegretto con moto (♩)

(Giovanni strumming a guitar) Wood

p

Il Conte

mf

You lose, Mar - che - se - You are out of

mf

Il Marchese

luck!

The dev - il's in the dice to - day, I

think. I on - - ly hope the prov-erb may hold

true: That this ill-luck means bet-ter luck in

love. I'll beat you

f muted Trumpets

Il Conte

there, my friend, as eas-i-ly: Bi-an-ca

Wood

Str. pizz.

p

likes me best. Non-sense! Be-cause she's civ-il, I sup-

Il Marchese

pose! What can a poor child do? She keeps this inn; You would not

mf

have her flout her cus-tom-ers,

f *p* **Violins**

(complacently) But she's a girl of

taste; She knows what's

(throws dice) **Il Conte** (throws dice)

what. She does in - deed.

mf

A - ha! Once more you lose. That means a

più moto *ff*

flask of wine. Come set-tle up!

'Twill swell the cof-fers of Bi - an - ca

(Boisterously)

mi - a. Ho - la! Pi - e - tro,

bring a flask of wine! The

ff muted trumpets horns and strings *str. sustain*

poor Mar - che - se pays. Cash up, my friend! *più lento* *p*

(Pietro advances lazily)

Recit.
Il Marchese

Pi -

e - tro, you can put it on my bill; 'Tis not con - ven - ient now.

(Pietro looks resigned, Il Conte shakes his head sardonically
at Il Marchese)

Your mis-tress un-der-stands.

Il Conte

Hur-ry, Pi - e - tro, quick!

Pietro (to Il Marchese) Il Marchese (angrily)

But Si - gnor— Si - gnor!_____

Pietro

Your ex - cel - len - cy, I should say.

Il Marchese

That's bet - ter. Si - gnor to me, _____ in - deed!

Recit.
Pietro

My mis-tress has the keys and she's a - sleep. I'll sum - mon her.

II Marchese (anxious to escape having to settle)

Do not dis - turb Bi - an - ca's sleep, I beg.

poco lento

pp Str.

There is no haste. An - oth - er time will do. _____

Ob.

II Conte (seeing through him and determined not to let him escape)

Not so! _____ I'm a - thirst. I've won the

più vivo

ff

flask! Why, ver - y well then, let us have it

rit.

now!

mf

Moderato con moto

II Marchese

mf

And you pro - fess to love Bi -

p poco marc.

cresc.

an - ca, And yet would rouse her from her

cresc.

sleep _____ to wait on you!

p

Il Conte
mf

Pa - tience, my friend- Bi - an - ca keeps an

inn. E - ven the pro-fit on a flask of wine

is not to be de - spised.

Il Marchese

But till I get my rents. What tho' she keeps an

inn She has a mind that soars a - bove her sta - tion,

And would ap - pre - ci - ate an act of cour - te - sy.

More than the few poor sol - di

she will gain.

ff

You made a false move there! _____

ff *f*

ff *p*

Il Conte

She'll see I have her

in - ter-ests at heart; Mon - ey, my

mf

(Enter Pietro)

friend, out-weighs A few kind words.

f

(He stands back, as Bianca enters upstairs from R. Il Marchese and Il Conte rise; so does Lucia from the stairs to make way for Bianca. Giovanni moves forward; Emelia rises; only *Ciro* remains, asleep.)

Pietro
rit.

My mis - tress, sir, is here. —

mf *p* Viol.

Moderato
Bianca

Nay, do not rise. Where is Fa - bri - cio? (peeps around)

(Coming forward to Il Marchese and Il Conte)

Not here? Then all is well.

mf

My gra - cious pa - trons know That dis - ci -

pline is lax when he's a - way And will for-give if they have

(Servants resume their attitudes, except Lucia who slips over to the sleeping Ciro and unobtrusively unties his apron and ties the strings around the chair he occupies)

had to wait. The fault is mine; I own I

was a - sleep. Don't tell Fa - bri - cio.

His zeal in my be - half would make him scold be -

cause I left my post: _____ Yet here I

am, _____ con-trite, to do your

p **Il Marchese**
bid - - ding. Had I my way, _____ you'd not have

Bianca **Il Conte** **Recit.**
been dis-turbed. You're al-ways kind. I did but send- Yours was the
Bianca (aside to Il Conte)

tru - er kind - ness for you knew Did you lack aught how I'd re -

(aloud)
proach my - self. What is it that you wish?

Allegro **Il Conte**
A flask of wine - the stake for which we

f stopped Horns and Brass

played: *I* won, *he* pays — At

(aside) *p*

Bianca (giving keys to Pietro)

least, *per - haps* he will. Go, bring a flask of

(to Il Conte) Il Conte smiles. Exit Pietro.

wine - the yel-low seal. Your fa - v'rite brand!

(to Il Marchese, who is reluctantly fumbling at a lean purse)

Nay, nay, I pray! There is no haste -

'twill go on your ac - count. I

pray, your Ec - cel - len - za, hu - mor me.

(as Il Marchese only too gladly puts away his purse)

To pay in cash for

tri - fles such as that, That is for com-mon folk - not

Il Marchese (relieved and smiling)

such as you. As you will, And when my

in strict time

la - zy stew - ard sends my rents I prom - ise you I

shall not scru - ti - nize Too close - ly ev - 'ry

i - tem in my bill.

Il Conte shrugs his shoulders and turns away contemptuously as
Il Marchese somewhat grandiloquently says the preceding.
Bianca courtesies gratefully.

decresc. *rall.* *p*

Moderato

Il Marchese (producing a small hand-kerchief)

Mean - time, a lit - tle

mf

Bianca

Il Marchese (graciously)

gift - For me? For you. A prop - er ker - chief -

- for a maid - of taste: - No mean - ing - less em - broid - er - y,

mf

Straight Brit - ish stuff - bought spec - ial - ly for you!

(business)

Try but the per - fume on it: It came from Ar - a - by. —

Poco meno mosso

— A thou-sand ro - - ses yield - ed up their bloom —

p Tambour. *pp* Str.

Più moto Bianca

To bring that fra-grance to Bi - an - ca mi - a. O

(with enthusiasm)

Ec - cel-len - za, It is beau - ti - ful! A thou-sand

rall. p *rall.*

Pietro brings the wine. As Il Marchese, well pleased with himself, turns to the table, Bianca turns to Il Conte, holding the handkerchief for him to smell.

thanks.

mf a tempo *p*

Il Conte

Is it not ex-qui-site? 'Tis well e-nough! The

best his purse could do No doubt. A thou-sand

mf *cresc.*

ro-ses? What worth are they, compared with those ——— that bloom in

mf *f*

senza rit. (Bianca lowers her eyes, smiling deprecatingly.)

fair Bi - an - - ca's cheek? I,

p

rit. *p*

Molto moderato (Bianca looks up)

too, have brought a gift. The mer - est tri - fle -

mf (produces case containing pearl earrings)

hard - ly worth your while - And yet they cost, I

mf

l. h.

Bianca Il Conte

will not say how much. Oh rav - ish-ing! Lit - tle e -

nough in - - deed; Tho' man-y a Duch - ess might be proud to

wear Such pearls, they're hard - ly worth your while.

Bianca
mf

Oh, but I ——— could not take them — they are far too

mf *cresc.*

Il Conte **Bianca**

grand. But I in - sist. In-deed, I could not.

p *cresc.*

Il Conte *cresc.*

What! Ac - cept his ker-chief and re - ject my

mf cresc.

gift? Come, take the pearls - they will be - come you

dimin.

dimin.

Bianca *p*

well. You are the

p

ver-y soul of gen - er - os - i - ty. What can I do but

cresc.

thank you from the bot - tom of my heart, — and put them on at

(Il Marchese has come forward to her other side. Il Conte smiles superior.) (smelling the handkerchief, to Il Marchese) (turning

once. You're both so kind. 'Tis won - der - ful. They're

p *mf* *f*

to Il Conte, looking at the pearls)

beau - ti - ful. And yet, 'tis not the ker - chief

nor the pearls But the ver - y kind thought. I — hum - bly thank you

both; I hum - bly thank — you both.

ff *rit.* *mf* *p a tempo*

Your wine is here. And now, good -

mf *rall.* *p* *mf* *rall.* *p*

(Pietro, who has poured out the wine, returns to his position on the stairs and resumes the wool-winding with Lucia. The two noblemen look at each other rather ruefully. Il Marchese is the first to recover.)

(exit Bianca) bye.

a tempo *accel.* *Fl.* *p*

Violins

Moderato *mf* Il Marchese (They drink)

To her bright eyes!

Il Conte (they drink again)

mf

To her keen wit!

accel.

Allegro

f

(Enter Fabricio excitedly)

Trumpet from without

Fabricio (All the servants jump to attention to do his bidding except Ciro who wakes with a start to find himself tied to the chair)

How now! ye i-dle knaves! Be-stir your-selves!

Bus-tle a-bout, and that right speed - i - ly!

'Tis not a mo - ment since I saw a coach With

foam-flecked steeds and liv-er-ied out - ri - ders

Breast-ing the hill with-out.

(He comes forward giving his orders)

Quick then! Give them a wel-come wor-thy of our inn.

ff Ci - ro, to the

(Exit Lucia upstairs)

out - er gate! Lu - ci - a, see that a room's pre-pared; One of the

(Fabricio sees Ciro struggling with the chair)

best. How now! what's

mf

(Giovani and Emilia hurry and untie Ciro)

this! Un - tie the lout!

Where is your

ff *R.H.*

mis - tress? Sum-mon her at once!

ff

Trumpet off stage

Recit
Il Conte

Fa-bri-cio,

who is this guest For whom you're mak - ing such a great to - do?

Fabrizio (hurrying across to R.)

mf 'Tis the del Rug-gio liv - er - y. I be-lieve the Cav-a - lie - re's

fp

Trombone & Horns

(Exit Fabrizio to R.)

self is com-ing here.

Il Marchese

f Ha! ha! ha! ha! *mf* del Rug-gio! Then all is

cresc. well I know him and I know his rep-u - ta - - tion;

cresc.

rall. The man's a wo-man hat-er to the core! _____

ff *piu lento*

rall. *f* Brass

Il Conte

Art sure of this? Wait till he sees Bi - an - ca!

Allegro

(Confusion outside - Loud cracking of whips, clatter of horses hoofs and sound of wheels
as coach pulls up off R. Servants enter R. and line up bowing)

(Enter Carlo, Il Cavaliere)

The first system of the musical score consists of a piano accompaniment and a vocal line. The piano part is in 3/4 time, featuring a strong bass line with a forte (*f*) dynamic. The vocal line for Carlo is in the treble clef, showing a melodic phrase with triplets.

servant carrying his master's belongings)

Carlo

Room for the Cav-a - lie - re!

The second system continues the musical score. The piano accompaniment includes a muted trumpet part, indicated by the text "Trumpet muted". The vocal line for Carlo continues with the lyrics "Room for the Cav-a - lie - re!". The piano part features a strong bass line with a forte (*ff*) dynamic.

(Enter Fabricio ushering in Il Cavaliere.
Lucia enters from L.)

Fabricio (to Lucia)

Make way there!

Is the Cav-a - lie - re's

The third system of the musical score features a piano accompaniment with a forte (*ff*) dynamic. The vocal line for Fabricio is in the treble clef, showing a melodic phrase with triplets. The piano part features a strong bass line with a forte (*ff*) dynamic.

in strict time

Lucia (courtseying)

room pre-pared?

Yes,

Ec - cel - len - za,

All's

in

read - i - ness.

The fourth system of the musical score features a piano accompaniment with a piano (*p*) dynamic. The vocal line for Lucia is in the treble clef, showing a melodic phrase with triplets. The piano part features a strong bass line with a piano (*p*) dynamic.

Fabricio (to Il Cavaliere)

mf *cresc.*

My mis - tress will be here at once, To wait on you her-

mf *cresc.*

rall. (calling the maid)

self: Mean-time if you de-sire to see your room— Lu-ci - a!

ff

(Lucia steps forward)

ff a tempo

Il Cavaliere (sharply to Lucia) (to Carlo)

No! Take up my things And

(Carlo beckons with his head to Lucia who follows him off L., looking back timidly at Il Cavaliere as she goes.)

see that the room's well-aired.

ff

(to Fabricio)

ff *a tempo*

Un-der-stand, Your mis-tress will *not* wait on me; I want no

wo - man's pes-ter-ings; You've men e - nough, they can at - tend my

(turns fiercely to Emilia) (Exit Emilia R. frightened)

needs. Be off, a - bout your work! Wo-men in -

deed! Self-con-scious sim-per-ing i - di - ots, all of them!

rit. Moderato maestoso Fabricio (bowing)

See that they come not near me. Ec-cel-len-za!

rit. *ff*

Il Cavaliere

When I need aught, I'll call. then,

ff *ff*

Fabricio (bows as before; motions to the other servants to wait on me your - self. Ec - cel - len - za!

Allegro *fp* *ff*

go and exits with them) Il Cavaliere (recognizing Il Marchese)

Why, sure-ly Yes, d'Amal-fi, is it not?

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Moderato

Il Marchese (advancing, they shake hands)

I'm glad to see you.

Wel - - come, del Rug-gio.

(they bow) Il Cavaliere

May I pre-sent Il Con-te del-la Ter-ra-mon-te? Your ser-vant sir.

Horn

Il Conte

Proud, I am sure.

p *cresc.*

The image shows a musical score for two characters: Il Cavaliere and Il Marchese. The score is written on a grand staff with a bass clef for the upper part and a treble clef for the lower part. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The lyrics are: "Par - don my warmth just now." for Il Cavaliere and "Nay, not at all." for Il Marchese. The music features a series of triplets in the upper part and a piano accompaniment in the lower part. The score is divided into two systems, with the first system for Il Cavaliere and the second system for Il Marchese.

Your at - ti - tude toward wo - men is well - known, We spoke of it but

(business of taking snuff)

now. —

poco meno

p

p

Musical score for the song "Tis hard to understand, But there it is." The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo is marked "rall." (rallentando). The music features a vocal line and a piano accompaniment. The lyrics are: "'Tis hard to un - der - stand, But there it is."

Il Cavaliere (good-humoredly)

Il Marchese (offering snuff)

cresc.

Hard for you, per-haps. One of these days You'll be con-vert - ed.

a tempo

mf *cresc.*

Il Conte (smiling)

(business with snuff)

Some fair dame will prove to you that you have wronged her sex.

mf

Il Cavaliere (shaking his head)

No fear of that. Had I but

dim. *p*

known, a wo - man kept this inn, I'd not have been here

p

now. But still,

f *p*

Poco moderato (con moto)

Let her keep out of sight: that's all I ask.

f *p*

Il Conte Il Cavaliere

He has not seen Bi - an - ca, that is clear. Bi -

Il Marchese

an - - - ca? Ay! the Mis - tress of the Inn.

The musical score is written for a scene involving three characters: Il Conte, Il Cavaliere, and Il Marchese. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The vocal lines are written in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are in English. The score includes various musical notations such as notes, rests, and dynamic markings (*p* for piano, *f* for forte). The tempo is marked 'Poco moderato (con moto)'. The lyrics are: 'now. But still, Let her keep out of sight: that's all I ask. He has not seen Bi - an - ca, that is clear. Bi - an - - - ca? Ay! the Mis - tress of the Inn.'

Il Cavaliere (contemptuously) **Il Marchese**

The land-la-dy! Yet none the worse for that. Rath-er thank

For - tune that your foot - steps strayed Towards__ the inn that's

Allegretto grazioso

rit. **Il Cavaliere** *mf*

kept by one so young and so en - gag - ing. Tut!

rit. *p* *mf* *p*

Il Conte *mf*

tut! a wo-man that's e-nough! But

mf *p* *mf* *p*

not like oth - er wo - men - he is

(nodding to Il Marchese)
right! Rail at the sex as much as you please,

Al-though per - haps - I may not quite a - gree with you, But

as for her, Well, when you

Il Cavaliere

see her you will re - al - ize. They're all a - like;

Il Conte

They don't play fair. No, no, you're wrong,

why, look you now, my friend, ——— This ver - y

day, - ay, not an hour — since, ——— As slight ac -

know-ledge-ment for all her care — of us, I of - fered

her a pair of ear - rings - Some pearls - tri - fling e -

nough, still rare - ly beau - ti -

ful; *p* She would not take them. *Il Cavaliere* (incredulously) You mean that

Il Conte

she re - fused! Re - fused. — It took me all that

mf *cresc.*

Il Cavaliere

I could do — To make her change her mind. Ah! — she

f *mf*

Il Conte

did take them, then? At last: — but ver - y

Il Cavaliere

much a - gainst her will. Ha! ha! ha! ha! for -

f *p*

give me that I laugh. They're all the same, — all

f *p*

wo - men - Now here you are — like chil - dren

f *p*

in her hands: You are too

f *p*

eas - y, friends, I'll show you both. — A wo - man's

cresc.

wiles — have no — ef - fect — on me. — Ho - la! I

(rings bell) *rit.*

f *ff* *rit.*

say! — I'll show you how to treat this land - la - dy.

f *ff* *8va*

Allegretto con moto
(enter Fabricio)

Il Cavaliere

Hey, there, what is your mis - tress' name?

ff *p*

Fabricio

Bi - an - ca, may it please you, Ec - cel - len - za.

ff *p* *8va*

Il Cavaliere
Bid her come here at once! No dal-ly-ing! Send her to

(exit Fabricio)
me straight-way.

Il Conte (drily) **Il Marchese**
A tri - fle per - emp - to - ry, - eh, my friend? Bi - an - ca

Il Cavaliere
looks for cour - te - sy from all. *meno mosso* Bear this in mind:

She is a land - la - dy; I pay my way, I do not ask, I

molto rit.
or - der. Her part is to o - bey.
molto rit. *f* *a tempo*

(Bianca enters, followed by Fabricio who remains up stage as she approaches Il Cavaliere with great respect. Il Marchese and Il Conte draw aside and watch.)

Moderato
Bianca (respectfully, courteseying)
My Inn is hon - ored,

Il Cavaliere (severely)
Ec - cel - len - za, I'm proud to wel - come you. No phrases!
f *fp* Horns

I mis-trust the trip-ping words. See that my room's well aired, And take good care the

sheets up-on my bed Are of the fin - est tex - ture; Oth-er-wise, I

Horns

Bianca (corteseying) *p* leave. Yes, Ec-cellenza. *ff* Il Cavalliere (furiously) Silence! No reply!

(to Fabricio) Don't stand and say you'll do it; See it done. Show_ me to my

ff *rall.*

Allegro

(exeunt Fabricio and Il Cavaliere, the latter giving the other men a triumphant glance as he goes)

room.

ff

ff

Andante

Bianca

mf

In what have I of - fend - - ed?

p

(Il Marchese and Il Conte approach her)

Why is he so - short with me?

p

Il Marchese

mf

Bi - an - ca, your of - fense is ver - y grave:

Il Conte

You are a wo - man. And there-fore, so he thinks, Un -

Bianca

p

Does he in-deed de-spise my sex so much?—

mf

Heav'n help his judg-ment,

p

mf

Il Conte *mf*

yes. But heed him not.

dim.

Bid good Fa - bri - cio Show him the door.

dim.

Tell him that men of high - er rank and wealth

mf

f *p*

Show cour - te - sy, yes, and re - spect to you.

f *p*